THE TIDE WITCH'S MANUAL OF RITUAL MATERIALS

A Practical Handbook of Substances, Tools, Substitutions, and the Logic Behind Them

Compiled for the Practitioner of *the Salt Archive*

ZJC (2026)

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HOW TO USE THIS MANUAL

A Brief Orientation for the Practitioner

This is not a book of rituals. It is a book of materials, the substances, tools, and objects that the Tide Witch works with.

If you are new to the tradition, you may feel overwhelmed by the precision of the instructions. Yellow paper, not white. Cinnabar ink, not synthetic. Salt you have evaporated yourself, not salt from a shop. The tradition is precise about materials

because materials are not inert. They carry qualities. They participate in the workings they are part of.

But precision is not a demand. It is an invitation.

How to Read This Manual

You do not need to read this book cover to cover. It is a reference. Keep it near your altar. Consult it when you need to know:

What paper to use for a talisman

How to gather Full Moon Water

What to substitute if you cannot find cuttlebone

How to care for your Bronze Mirror

Whether a material is ethically sourced

The manual is organized by category , paper and ink, water, salt, metals and minerals, organic materials, tools and instruments, the altar, and ethical sourcing. The appendix provides a quick-reference table for when you need an answer fast.

A Note on Substitutions

The tradition is honest about substitutions. It tells you when a substitution is acceptable and when it is a compromise. It does not pretend that a glass mirror is the same as a bronze mirror, or that salt from a shop carries the same memory as salt you have evaporated yourself.

When you substitute, you are not failing. You are adapting. The sea does not demand perfection. It demands sincerity.

A Note on Ethics

The tradition has a clear ethical principle: do not take life for your magic. Cuttlebone is gathered from beaches, not taken from living animals. Teeth must be found, not taken from living sharks. Blood is your own, not another creature's.

This manual will tell you why each material matters, how to source it, and what to do when you cannot source it perfectly. It will also tell you when something is forbidden, not because the tradition is rigid, but because some lines should not be crossed.

A Final Word

This manual is a living document. As you practice, you will discover your own substitutions, your own sources, your own relationships with the materials of the tradition. Note them in the margins. Pass them on.

The sea is the final witness. The register has no end.

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ABOUT *THE SALT ARCHIVE*

A Brief Note for the Reader

The Salt Archive is a collection of texts for the Tide Witch tradition, a practice that draws on the maritime cosmology of the Fujian coast, Daoist ritual, the kinship of salt and sea, and the lived experience of women who have found their power at the water's edge.

The tradition is not a religion. It does not require belief. It asks only for attention, to the tide, to the moon, to the inner sea that moves within every body made of salt water.

The Core Texts

The following texts form the foundation of the tradition and are available on the Internet Archive:

> ***The Chao Wu Lu***, the foundational grimoire. It contains the rituals, talismans, and teachings that define the Tide Witch path.
>
> ***The Salt-Water Yi***, the Book of Changes of the Sea. A 64-hexagram oracle that speaks in the language of tides, storms, and the deep.
>
> ***The Salt-Kin Codex***, the kinship of sharks and Tide Witches. A guide to the Salt-Kin as Manifest Ancestors, teachers, and dream-visitors.
>
> ***The Daoist Ocean Tarot***, a 78-card divination system rooted in the imagery of *the Salt Archive*.

These texts are the tradition itself. They are meant to be read, studied, returned to, and argued with.

The Practical Companions

The text you are holding is part of the second layer of *the Salt Archive*: the practical companions. These are not scripture. They are teaching texts, pastoral, adaptive, and practical.

They include:

The Book of Hours, a daily practice for the solitary practitioner

Keeping Shore, what to do when things go wrong

The Landlocked Tide Witch, adapting the tradition for those far from the sea

The Manual of Ritual Materials, logistics, sourcing, and substitutions

The Field Guide to Chinese Spirits and Folk Cosmology, a relational guide to the presences in the Tide Witch's world

The Pronunciation Companion, a guide to the Chinese terms used throughout the tradition

The Workbook, a journal and logbook for the practicing Tide Witch

The Cross-Reference and Consistency Audit, an editorial review of the entire archive

These texts are offered freely. They are not obligations. They are invitations.

A Note on the Tradition's Roots

The Tide Witch tradition draws on Chinese maritime folk religion, Daoist ritual practice, and the specific coastal culture of Fujian province, home to Mazu, the Dragon Kings, and a long history of women who practiced at the edge of the sea. The tradition honors these roots. It does not claim to be a reconstruction or a direct lineage. It is a living practice, shaped by attention and respect.

If you are a practitioner of a living Chinese tradition, you will recognize echoes of your own practice here. If you are new to these waters, you are welcome. The tradition does not require you to be anything other than what you are.

Why These Texts Are Free

These texts are offered without charge because the tradition believes that spiritual practice should not be gated by wealth. The sea does not charge admission. Neither should the words that teach us to read it.

If you find these texts useful, pass them on. Build a fire on the shore. Let your light be seen. The sea does not keep a ledger of your absences. Neither should we.

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INTRODUCTION: THE GRAMMAR OF MATERIALS

The Salt Archive is unusually precise about materials. It tells you to use yellow paper, not white. Cinnabar ink, not synthetic. Salt you have evaporated yourself, not salt from a shop. A mirror of bronze or glass. A candle of beeswax or tallow, not paraffin. A container of glass, ceramic, or wood for lunar water, never metal.

Why? Is this superstition? Aesthetic preference? Arbitrary traditionalism?

None of the above. The tradition is precise about materials because materials are not inert. They carry qualities. They participate in the workings they are part of. The logic is not symbolic correspondence in the Western sense, this herb represents Venus, this stone represents Mars. It is resonance (homoerotic): like responds to like. Salt is not a symbol of the sea. It is the sea's memory, the substance that remains when water has evaporated. When you cast salt into the water, you are not performing a symbolic act. You are returning the sea's memory to the sea.

This manual explains the logic behind every material used in *the Salt Archive*, so that you can understand not just what to use but why. It also provides practical guidance on sourcing, preparation, storage, and ethical considerations. Where substitutions are permitted, it tells you what they are and why they work. Where substitutions are forbidden, it tells you why, so that you do not learn the hard way.

A note on tone: this manual is written in the voice of an experienced practitioner speaking to a beginner. It assumes you have read *the Chao Wu Lu* or are working with it alongside this book. It does not repeat the ritual instructions found there. It supplements them.

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CHAPTER ONE: PAPER AND INK

Paper and ink are the foundation of talismanic magic. *The Chao Wu Lu* calls for specific types of paper and specific preparations of ink for each working. This chapter explains the logic behind those choices.

Paper

Yellow or Off-White Paper

The Chao Wu Lu specifies *"yellow or off-white paper, traditionally, paper that has been on a ship for at least one full voyage."* Yellow is the color of the earth, the center, the imperial court. In Chinese ritual, yellow paper is the standard medium for talismans addressed to celestial powers. It carries the authority of the center.

Why *"paper that has been on a ship"?* Because the paper must be seasoned. A talisman written on fresh, unseasoned paper is like a contract written on blank, unregistered parchment. It has no history. Paper that has been on a ship has absorbed salt air, been handled by sailors, been present for storms and calms. It has become part of the maritime world. It is ready to receive a maritime talisman.

Substitution: If you cannot obtain ship-seasoned paper, use any good-quality yellow or off-white ritual paper. You can season it yourself by leaving it near an open window by the sea for a full lunar cycle, or by placing it in a bowl of dry sea salt for seven days. The paper will absorb something of the salt.

Red Paper

The Chao Wu Lu specifies red paper for the Moon-Cutting Tide Talisman and the Blood-Breast Talisman. Red is the color of life force, of blood, of protection, of the Celestial Master's seal. It is the most Yang of colors. It is used for workings that require active, protective, or life-giving force.

Substitution: Red paper is widely available. If you cannot find it, undyed paper may be used, but the working will be less potent. Red silk cloth may substitute for red paper in some workings.

Black Paper

The Chao Wu Lu specifies black paper for the tishen, the substitute body in the Ghost Tide Exorcism. Black is the color of the abyss, of concealment, of the dark moon. It is used for workings that involve the absorption and carrying-away of negative forces.

Substitution: If black paper is unavailable, use undyed paper and darken it with charcoal or ink.

Ink

Cinnabar Ink

Cinnabar is the standard base for talismanic ink in Daoist ritual. It is mercuric sulfide, a red mineral pigment. Its red color is associated with life force, protection, and the authority of the Celestial Master.

In *the Chao Wu Lu*, cinnabar is mixed with different activating agents depending on the working:

> **For the Stealth Talisman:** seawater and powdered cuttlebone or mother-of-pearl
>
> **For the Moon-Cutting Tide Talisman:** powdered pearl

For the Blood-Breast Talisman: the practitioner's own blood

F**or the Closing Seal:** the practitioner's blood and Full Moon Water

Each activating agent tunes the ink to the specific purpose of the talisman.

Ethical Sourcing: Cinnabar is a naturally occurring mineral. It is also toxic, do not ingest it, and wash your hands after handling. Source it from reputable mineral suppliers or traditional Chinese medicine shops. Avoid synthetic cinnabar if possible; the tradition prefers the natural mineral.

Cuttlebone Ink

Cuttlebone is the internal shell of the cuttlefish, shed naturally and gathered from beaches. When powdered and mixed with cinnabar and seawater, it produces an ink that carries *"the shark's gift by proxy,"* the signature of silent movement, without requiring harm to any living creature.

Preparation: Collect cuttlebone from the wrack line after a storm. Clean it. Dry it thoroughly. Grind it to a fine powder using a mortar and pestle. Mix with cinnabar and a few drops of seawater until you achieve a consistency that flows from the brush.

Substitution: If cuttlebone is unavailable, *the Chao Wu Lu* permits powdered mother-of-pearl from an oyster shell, *"another creature of the deep, another shell that remembers silence."*

Pearl Ink

Powdered pearl is used for the Moon-Cutting Tide Talisman. The pearl is associated with the moon, with Mazu's luminous body, and with the *"silver mirror"* of still water. To prepare pearl ink, grind a small quantity of pearl to fine powder and mix with cinnabar. A small pearl goes a long way.

Ethical Sourcing: Use only pearls that have been ethically sourced or gifted. A pearl given as a gift carries far more potency than one purchased. If you cannot obtain a pearl, a small piece of mother-of-pearl shell, ground to powder, is an acceptable substitute.

Blood Ink

The practitioner's own blood is used for the Blood-Breast Talisman and the Closing Seal. Blood is the ultimate personalizing agent. It binds the working to the practitioner in a way that no other substance can.

Safety: Use a sterile lancet. Prick the left ring finger, the finger associated with the heart's collateral vessel. A single drop is sufficient for most workings. Clean the wound and the area afterward.

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CHAPTER TWO: WATER

Of all the materials in *the Salt Archive*, none is more fundamental than water. *The Chao Wu Lu* treats ocean water not as a passive substance but as a living fluid with shifting properties that vary according to lunar phase, tidal movement, depth, and location.

The Taxonomy of Ocean Water

Full Moon Water (Wangyue Shui)

When to gather: At the height of the full moon tide, when the moon stands directly overhead and her reflection is unbroken on the water.

Properties: Expansive, illuminating, summoning. Carries the maximum charge of lunar Qi.

Uses: Consecrating tools, blessing vessels, initiating practitioners, bringing power into a space.

Container: Glass, ceramic, or wood. Never metal.

New Moon Water (Shuoyue Shui)

When to gather: At the dark of the moon, when the tide is at its lowest ebb.

Properties: Contractive, cleansing, banishing. Carries the quality of the moon in its hidden phase.

Uses: Removing negative energy, closing workings, washing exorcised tools, preparing for deep internal work.

Container: As above.

Dawn Water (Chenguang Shui)

When to gather: At first light, when the sun has touched the sea but not yet risen.

Properties: Balances Yin and Yang. Carries the quality of thresholds.

Uses: Healing, divination, *"all things that require the cooperation of darkness and light."*

Container: As above.

Storm Water (Baoyu Shui)

When to gather: During a storm, from rain falling directly into the sea.

Properties: Volatile, unpredictable, exceptionally powerful.

Uses: Sudden change, disruption of stasis, breaking of obstacles.

Storage: *"Store Storm Water in a sealed container away from your sleeping place. It dreams of thunder."*

Container: As above.

Depth Water (Shenshui)

When to gather: From as far below the surface as safely reachable.

Properties: Carries the knowledge of the deep.

Uses: Necromantic workings, communication with the drowned.

Caution: *"Use Depth Water sparingly and never alone."*

Container: As above.

Whirlpool Water (Xuanwo Shui)

When to gather: From the edge of a whirlpool or maelstrom.

Properties: Carries *"the memory of the spiral."*

Uses: The Dragon King's Bargain, contracts, bindings, the turning of fortune.

Container: As above.

Gathering and Storage

All water should be gathered in containers of glass, ceramic, or wood. Metal *"quarrels with the lunar charge and leaves the water argumentative."*

Store each water in a sealed container, clearly labeled with the date, lunar phase, tidal state, and location of gathering. Keep the containers in a cool, dark place. *The Chao Wu Lu* notes that ocean water *"does not spoil in the ordinary sense,"* but it can lose its charge if left in sunlight or near strong odors.

Consecration of Gathered Water

All gathered ocean water should be formally consecrated before use. The full consecration is given in *the Chao Wu Lu*:

> *"Water of the moon's fullness,*
> *Water of the moon's hiding,*
> *Water of the storm's heart,*
> *Water of the dawn's threshold,*
> *Water of the deep places,*
> *You are the sea, and the sea is the Dao,*
> *And the Dao is the Mother of all things.*
> *I will use you as the Dao uses herself,*
> *Without force, without waste, without explanation.*
> *You are blessed because you are what you are.*
> *I am blessed because I know what I hold."*

For the Landlocked Practitioner

If you cannot gather ocean water, *the Chao Wu Lu* permits a saltwater bath as a substitute for some workings, though it is explicit that *"the sea herself is preferred. She knows her own. A bathtub is a mirror, the ocean is a face. Speak to the face."*

You can prepare salt water by dissolving natural sea salt in fresh water. This is not the same as ocean water, it lacks the living Qi of the sea, but it is acceptable for daily practice, the Ordinary Day, and most workings except those that specifically require Full Moon Water or New Moon Water gathered from the living sea.

For more comprehensive adaptations, including working with rivers, lakes, rain, and the bowl on the windowsill, consult The Landlocked Tide Witch, a companion volume in *the Salt Archive*.

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CHAPTER THREE: SALT

Salt is the memory of the sea. It is what remains when water has evaporated. It preserves, purifies, and stings.

Types of Salt

Sea Salt (Gathered by the Practitioner)

The Chao Wu Lu specifies: *"Do not use salt from a shop. The sea's salt carries the sea's memory. The shop's salt carries the shop's memory."*

To gather your own salt: collect seawater in a wide, shallow container. Leave it in the sun or in a warm place until the water evaporates. The salt crystals that remain are your salt. They carry the memory of the sea you gathered them from, and the memory of your own labor.

If you absolutely cannot gather your own salt, use a high-quality, unrefined sea salt from a reputable source. It is not ideal, but it is better than refined table salt.

Salt for Offerings

Salt is the primary offering in many Tide Witch rituals. To cast salt into the sea is to return the sea's memory to the sea, transformed by your own intention. The Rite of the Salt-Kin Spirit uses an offering of salt as the scent of kinship that travels to the deep places.

Salt for Protection

A line of salt across a threshold. A pinch of salt in the corners of a room. A bowl of salt water beside the bed. These are the simplest and oldest protective practices in the tradition. Salt defines a boundary. What is salted is claimed.

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CHAPTER FOUR: METALS AND MINERALS

Gold and Jade

Gold and jade are the acceptable offerings for the Dragon King's Bargain. The Dragon King does not need your gold, but he recognizes it as a sign of serious intent. *The Chao Wu Lu* specifies that a broken jade bangle is as acceptable as a perfect carving, the Dragon King values the stone itself, not the workmanship.

Substitution: If gold or jade is unavailable, the tradition permits a coin of significant personal value, or an object that measures time (an hourglass, a sundial). The principle is that the offering must represent something of genuine worth to the giver.

Iron

Iron is the metal of severing, of anchors, of the Tooth of the Severing Truth. The three nails used in the Ghost Tide Exorcism are iron, *"salvaged from a shipwreck"* if possible. The rusted ship's nail used for the Moon-Cutting Tide Talisman is iron.

Iron has an antipathy to spirits. It binds them, repels them, or pins them in place. This is why the Ghost Tide Exorcism uses iron nails rather than any other metal.

Substitution: If shipwreck nails are unavailable, any iron nails may be used, but they must be soaked in seawater for three days and three nights before the working.

Mirror

The Bronze Mirror is one of the two primary tools of the Sea Witch. It is used for scrying, for revealing hidden spirits, and for reflecting deceit back upon the deceiver. In the Stealth Talisman, the *"companion mirror"* is used to activate and test the talisman.

The mirror should be *"small enough to wear at the belt, large enough to reflect a face, heavy enough to feel in the hand when it is time to use it."*

Substitution: If a bronze mirror is unavailable, a glass mirror will serve. The tradition prefers bronze for its weight, its antiquity, and its association with traditional Chinese ritual, but a modern mirror, properly consecrated, is entirely acceptable.

Cinnabar

See Chapter One: Paper and Ink.

Saltpetre

Saltpetre (potassium nitrate) is used in the Sailor's Shadow Ward to *"fix"* the painted shadow. It preserves and it burns. *"The shadow is preserved against curses, but it burns against spirits. What touches it tastes fire."*

Sourcing: Traditionally sourced from aged guano or mineral deposits. Modern, pure saltpetre is available from chemical suppliers or online.

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CHAPTER FIVE: ORGANIC MATERIALS

Wood

Driftwood

Driftwood is the material for the Driftwood Stylus of the Current. It must be gathered from the wrack line, not broken from a living tree. The sea has already shaped it. It carries the memory of the journey without the need for a death.

Peach Wood

Peach wood is used for the Spirit Wand when protection is the primary purpose. In Chinese folk tradition, peach wood wards off evil spirits.

Willow

Willow wood is used for the Spirit Wand when communication with the dead is the primary purpose. Willow is associated with grief, with water, with the boundary between worlds.

Substitution: If peach or willow is unavailable, any wood that feels right in the hand may be used. The wood should be gathered with respect, not taken from a living tree without permission.

Silk and Cloth

Red Silk

Used for the Blood-Breast Talisman. The silk should be small enough to be worn beneath clothing against the skin, traditionally, a piece the size of the palm.

Dark Cloth

Used to cover the Kinship Token during the Lantern-Shark's Eclipse. *"Blue or black, the colors of deep water and night sky."*

White Ribbon

Used in the Rain-Bringer's Invocation. A strip of white cloth, long enough to tie around the left wrist. Worn for seven days and then burned.

Thread

Black Thread

Used in the Stealth Talisman to wrap the folded talisman, *"three turns counterclockwise, to turn away the gaze; three turns clockwise, to seal the working."*

Red Thread

Used in the Muffling Oar Talisman, in the Tide-Tied Oath, and in various binding workings. Red is the color of life force and of binding.

Rice

Rice is used in the Rain-Bringer's Invocation: three grains, scattered into the sea or onto the earth. The rice is not an offering to the goddess. It is *"an offering to the practitioner's own future, a seed of what will grow when the drought ends."*

Ambergris and Myrrh

Ambergris is *"the treasure of the sea, born from irritation and long suffering."* It is the incense of the deep, used in the Descent to the Salt-Kin. Myrrh, an earthy, bitter, dark resin, is the acceptable substitute.

Sourcing: Ambergris is rare, expensive, and in some jurisdictions illegal to trade. Myrrh is widely available and entirely acceptable. The tradition does not demand ambergris. It names it as the ideal, and offers myrrh as the practical alternative.

Cuttlebone

See Chapter One: Paper and Ink.

Pearl

See Chapter One: Paper and Ink. Pearls are also used for the Kinship Token and for various divination rituals (the Pearl's Choice, the Twin Pearls Divination).

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CHAPTER SIX: TOOLS AND INSTRUMENTS

The Bronze Mirror

See Chapter Four: Metals and Minerals, and the full consecration in *the Chao Wu Lu*.

Care: Store wrapped in dark cloth. Do not allow it to reflect an empty room. When not in use, keep the mirror facing down or against a wall. Clean it with seawater once a month, at the full moon. Reconsecrate annually.

The Spirit Wand

See Chapter Five: Wood, and the full consecration in *the Chao Wu Lu*.

Care: Store upright, *"a spine should be vertical."* Do not allow anyone who is not a Tide Witch to handle it. Reconsecrate annually.

The Driftwood Stylus

See Chapter Five: Wood, and the full consecration in *the Salt-Kin Codex*.

Care: Store upright or on an altar. Cleanse with seawater after each use.

The Tooth of the Severing Truth

See the full instructions in *the Salt-Kin Codex*. The tooth must be found, not taken from a living shark.

Care: Wear on a cord around the neck, or keep on an altar. Cleanse with New Moon Water. Do not wear more teeth than you have earned.

The Kinship Token

A black pearl or smooth black stone, consecrated in the Rite of the Salt-Kin Spirit. It is the physical anchor of the relationship between the practitioner and the Salt-Kin.

Care: Keep with you, especially when sleeping. If it is lost, perform the Rite again.

The Hammer and Nails

Used in the Ghost Tide Exorcism. The nails should be iron, ideally salvaged from a shipwreck. If shipwreck nails are unavailable, soak any iron nails in seawater for three days and three nights.

The Conch Shell

Used in Lang Zhan. The shell should be a spiral-cut conch, large enough to hold your whispered intent. It is the instrument through which your question is received by the Ocean Mother.

Sourcing: Conch shells can be found on beaches in tropical and subtropical regions. If you cannot find one, a large spiral shell of any kind will serve. The shell should be found, not purchased, if possible.

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CHAPTER SEVEN: THE ALTAR AND THE RITUAL SPACE

The Tide Witch's Altar

The altar in this tradition is simple. It is not a permanent temple. It is a working surface, a place where the elements of a ritual are arranged and then cleared away.

The Basic Altar:

A flat surface (a table, a shelf, a stone, the deck of a ship)

A bowl of water (the sea)

A candle (the light)

A dish of salt (the memory)

Space for whatever the working requires

Direction: Face east for workings involving Ao Guang or new beginnings. Face west for endings and release. Face north for deep internal work. Face south for active, Yang workings.

The Traveling Altar

For the practitioner who moves frequently or has limited space, a small box containing a folding cloth, a small bowl, a candle, and a pouch of salt is sufficient. The altar is wherever you lay the cloth.

Proper Disposal of Ritual Remains

Water: Pour onto the earth or into a living body of water. Do not pour down a drain without visualizing the sea.

Ash: Scatter on the wind, or onto moving water.

Salt: Return to the sea or to the earth.

Burnt Paper: The ashes of talismans and petitions should be scattered on moving water or buried.

Talismans: When a talisman has served its purpose, burn it and scatter the ashes. Do not simply throw it away.

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CHAPTER EIGHT: ETHICAL SOURCING AND THE PROHIBITION ON HARM

The Tide Witch tradition has a clear ethical principle: do not take life for your magic. *The Chao Wu Lu* is explicit that the cuttlebone for the Stealth Talisman's ink is gathered from beaches, not taken from a living animal. *The Salt-Kin Codex* is explicit that the Tooth of the Severing Truth must be found, not taken from a living shark. The Driftwood Stylus replaces the older Fin-Spine Quill precisely because the tradition evolved toward non-harm.

This principle extends to all materials:

Use salt you have evaporated yourself, or ethically sourced sea salt

Use pearls that have been gifted or ethically sourced

Use paper from sustainable sources

Use candles of beeswax or tallow, not paraffin (which is petroleum-derived)

Do not take wood from living trees without permission

Do not take shells from living creatures

Do not use blood from any creature other than yourself

The tradition is not puritanical about this. It recognizes that perfect ethical purity is impossible. But it asks you to be mindful. The sea is a living system. Your magic should not contribute to its destruction.

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APPENDIX: A QUICK-REFERENCE TABLE OF MATERIALS

How to Use This Table

This table is designed for quick reference when you are preparing for a ritual and need to know what material to use, what substitution is acceptable, and any notes on sourcing or preparation.

Reading the Table:

Material: The substance or object called for in the tradition.

Use: What the material is used for.

Substitution: What you may use if the material is unavailable. A substitution is always a compromise, not a replacement. The tradition is honest about this.

Notes: Additional information on sourcing, preparation, or ethical considerations.

Material	Use	Substitution	Notes
Yellow paper	Talismans	Seasoned white paper	Season in salt for 7 days
Red paper	Moon-Cutting, Blood-Breast	Red silk	Red = protection
Black paper	Tishen	Charcoal-darkened paper	Black = absorption
Cinnabar	Talismanic ink base	None recommended	Toxic; do not ingest
Cuttlebone	Stealth Talisman ink	Mother-of-pearl	Found on beaches

Material	Use	Substitution	Notes
Pearl	Moon-Cutting ink	Mother-of-pearl	Ethically sourced
Blood	Blood-Breast, Closing Seal	None	Your own blood only
Seawater	Various inks, offerings	Saltwater bath	Gather at correct tide
Salt	Offerings, protection	Unrefined sea salt	Evaporate your own
Gold/Jade	Dragon King's Bargain	Coin, timepiece	Must be of value to you
Iron nails	Ghost Tide Exorcism	Soaked iron nails	3 days in seawater
Bronze mirror	Scrying, Stealth Talisman	Glass mirror	Consecrate before use
Driftwood	Stylus	None recommended	Found on wrack line
Peach wood	Spirit Wand (protection)	Any found wood	With permission
Willow wood	Spirit Wand (communication)	Any found wood	With permission
Red silk	Blood-Breast Talisman	Red cotton	Small, palm-sized
Black thread	Stealth Talisman	Undyed thread	3 turns each direction
Red thread	Oaths, bindings	Undyed thread	Red = life force
Rice	Rain-Bringer's Invocation	Any grain	3 grains only
Ambergris	Descent to Salt-Kin	Myrrh	Rare; myrrh acceptable
White ribbon	Rain-Bringer's Invocation	White cloth strip	Worn 7 days, burned

Material	Use	Substitution	Notes
Black pearl/stone	Kinship Token	Smooth dark stone	Consecrate in Rite

This manual is a living document. As you practice, you will discover your own substitutions, your own sources, your own relationships with the materials of the tradition. Note them in the margins. Pass them on.

The sea is the final witness. The register has no end.

The tide is turning. The hour is now. The rest is salt.

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The sea does not keep a ledger of your absences. Neither should we.